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ENTERTAINMENT GUIDE AND REVIEW



AGRESSION
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LOCAL MUSIC GOSSIP

THE STENCH left Friday June 23rd after warmin up for WIND OF CHANGE on an eight week , twenty eight show tour. They will be headed east and will play as far away as Rhode Island and Atlanta , Georgia, by the end of the tour they will be playing the East Coast. Terrance also said to expect a new album around the New Year. INSIGHT's six song EP released on Soul Force records will be released some time in July. SUBJECT TO CHANGE may not be playing as a band much longer. Dave Russell is taking a month out of the country, then may be moving to Boston. You better try to see them in this musician line up. Besides, it's starting to weird, they are stealing Boxcar Kids' gals. HATEX9 will be leaving for a West Coast tour July 12th and will be releasing a seven inch EP when they return. July 8th will be one of their last shows of the Summer, don't miss it, it's at the WORD. STARVING ARTISTS have broken up and are reforming under the name HANGMAN adding a second guitarist -Chris Glenn and a new drummer Chris Packer. If you liked them before you'll like them even more now. DR NAUGAHYDE is rolling again after saying ta-ta to drummer Jim Bone and adding drummer Steve Fletcher(HOWL) to the line up. New songs and a relatively organized show with structured songs. And yep they're still keeping the friction going with the BOXCAR KIDS. LEADFELLOW will be picking up a new drummer for the summer seeing as how Pat cruised with the STENCH. I bet Pat will be back to play with LEADFELLOW since Terrance writes the drum parts for the STENCH. DINOSAUR BONES has two new guitarists. Shirley is back on vocals and his brother Rick (SL'S LABIDO BOYS) on guitar and BETTER WAY's guitarist Randy on rhythm guitar. Same songs but more energy. Scott and Lara quit to pursue other musical interests. HEAD-STRONG played their last show on the 9th at the WORD. Most members of the band are in INSIGHT or BETTER WAY except for Andy Cvar. Let's hope he finds another band quick we don't need long haired, straight edge freaks roaming the streets. RAUNCH RECORDS will be five years old this month celebrate it at the POISON IDEA show.



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11 Universal Congress Of House Of Cards	12 SUBJECT TO CHANGE	13 SUBJECT TO CHANGE	14 ONLY A TEST	15 TEST
18 TRANSPLANT JADE	19 THE REDS	20 Gamma Rays	21 Gamma Rays	22 Gamma Rays
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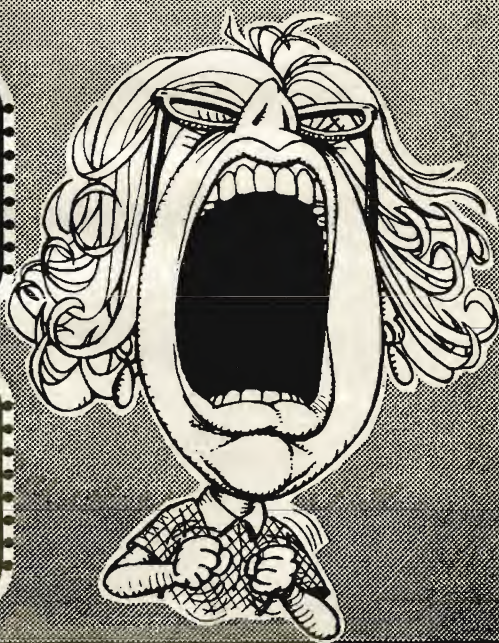
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Drivin' and Cryin' with Subject to Change @ Bar and Grill

A fine night for those of us who opted to skip ALL and hear a band not very well known round these parts; "Drivin' and Cryin'?" Never heard of them.

Neither had I but, with an ear to the ground you could probably hear this Georgia-based band a time zone away. Thump and wail, they did, and kudos to the Bar and Grill for booking them. Haven't had this much fun since The Feelies.

Hard to place Drivin' and Cryin' in the old "they sound like a cross between..." bullshit for the simple reason that part of the time they sounded like a Kenworth missing an offramp and hitting the sun and part of the time they poured out like moonshine and heady, seductive melody. Energy and devoted talent are what this band is all about.

(The rest of the time they didn't sound anything like Blue Cheer).

Kevin Kinney is the band's lyrical spirit, vocalist, and he plays a mean guitar. Kinney's fine-textured voice held up through the heavy stuff and then drew the crowd in with a solo spot which included "Peacemaker", a beautiful song from their latest album "Mystery Road." Jeff Sullivan plays drums, dead center and heavy (bip-bop-BOOM! that was a fill, get it? Now, while I get on this back beat, shake your heads some more and listen to the man sing). Tim Nelson keeps the show on the ground with fine rootsy bass playing, back up vocals, and a few tricks on mandolin. Buren Fowler, lead and rhythm guitar, has only been with the band for a year, but it's hard to imagine Drivin' and Cryin' without him. He's a wizard and one helluva nice guy.

Drivin' and Cryin' recently toured with R.E.M. and they have gigged with The Georgia Satellites. But most of the crowd had never heard of them (probably because the East Coast has a nasty habit of being a couple of thousand miles away) and we got much more than we expected. I guess we surprised them too and they said they were interested in coming back this way. Don't miss it.

The band has four albums out now and "Mystery Road" is one of the best new albums I've heard this year. Besides that they were really cool, hanging out back, swilling beer, and telling me a whole bunch o' stuff that I promptly forgot. I sure hope they found the bass player after he left the party later that night. The guy on the phone was kinda worried - I heard.

Dave Neale & Teri Smith

LOVE & ROCKETS ALBUM & CONCERT PREVIEW

After months of anticipation the new LOVE AND ROCKETS LP is finally here complete with harmonica, saxophone and plenty of fuzz bass. It's safe to say this album is a disappointing followup to it's predecessor "Earth Sun Moon." After seeing LOVE AND ROCKETS debut the first single off this album "Motorcycle" in concert Spring of 88 it seemed as though the new album had a lot of promise. After listening to it I soon realized that the majority of the tracks were watered down versions of "Motorcycle."

The sound is straight forward LOVE AND ROCKETS own style of bluesy rock and roll. The second single to emerge is "So Alive," a song that is sure to propel this album to being L&R's best selling album. This is due to it's airplay on many radio stations with different formats. The song has what it takes to be a top forty hit, with it's steady dance beat and lyrics about a long pair of legs. Despite it's shortcomings the album does have it's good points: the vocal mixture of David J. and David Ash and Kevin Haskin's driving drumming. Stand out tracks include Motorcycle, Teardrop Collector, and a rhythm and blues number entitled Bound for Hell. Don't get me wrong this album is actually pretty good but when compared the other L&R albums it's rather dry. So whether you like this album or not be sure and see them at Parkwest - you won't be disappointed.

Jasper

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FUGAZI CONCERT / ALBUM REVIEW

June 1st Fugazi blew into town and surprised a lot of people. Fugazi is one of the best bands I have seen play since Ed Hall came up from Texas last winter. I consider myself sort of an outsider because I knew nothing of Ian Mackaye until after the show. That was probably best. I heard all these amazing things about Ian before the show. It wasn't until after they played that I recognized his picture on a Minor Threat EP. I am glad now because I had no pre-conceived ideas about what I would see or hear. I had never heard of Fugazi at all before July 1st.

Leadfellow started out the show with a brilliant debut performance. I have always been a big Train of Thought fan, luckily Pat & Greg didn't make any drastic changes in their musical taste. Draize Method came on next, with a powerful, high energy set that got the crowd on their feet. Draize method, in my opinion, is one of the best bands in town and they did their best. House of Cards was the last of the Local Boys to go on before Fugazi. I thought they sounded as good ever, but I could tell Aldine felt like they were off. Don't let that fool you, they do the best in town at combining blues, jazz and funk. This unique style separates them as one of Salt Lakes best underground bands.

I think a lot of people were surprised when Fugazi started playing. I am willing to bet that most of the people at the show were at that show because Ian was playing and not because it was Fugazi. That became evident when everybody just stood and watched a good portion of the show before they realized how good the music was. Fugazi has a much different sound than most of the run-of-the-mill hardcore or edge



bands. Semi-funky-melodic bass lines, solid drums, and relatively sporadic guitars that come and go. I definitely like Ians singing better in Fugazi than in Minor threat, it is a shame he couldn't leave the preaching with Minor Threat.

The day after I saw them play I bought their self-titled 7-song EP. I was sure when I bought it that it could no way be as good as the concert, needless to say I was surprised again. This record will certainly be one of the best albums I will but this year. Pick one up at Raunch or Reptile they are only five bucks it is well worth it.

Les Nesman



REVIVING K-UTE

A common source of complaint around this part of the universe is the lack of outlets for non-mainstream music. Some U of U students are trying to do something to change this, however, by reviving K-UTE, the student-run radio station which operated in the late sixties and early seventies.

K-UTE was a product of the turmoil and excitement of the late sixties and early seventies which we so fondly refer to as "the sixties", and indeed, it died with them-a victim of in student apathy in "the seventies". However, a couple of years ago, a few students, frustrated by both the stupefying blandness on SLC radio and lack of opportunities to get radio experience, decided to try and get the station going.

According to Todd Gabler, the original general manager, it has been something of an uphill struggle. Not only was it necessary to assemble the requisite equipment from scratch but dealing with unsympathetic bureaucrats at all levels at the U was an adventure in itself. Worries about everything from funding to potential legal liability, to whether mere University students were physically and morally capable of operating a radio station (K-UTE is 100% student run) almost brought progress to a halt.

K-UTE plays alternative rock. Describing it as "To the left of KJQ", Programming Director Steve Miller says that he believes that K-UTE fills a real void. "There's a lot of really good music being made today, but you'll never hear it on the radio. I see it as our job to give exposure to some of it." As well as rock, K-Ute also features rap, reggae, folk, blues, and starting this summer, a one hour weekly show devoted to local bands (interested parties should call K-UTE at 581-7981).

K-UTE can currently be heard in the dorms and in the union cafeteria, but there are plans afoot to start broadcasting on cable, or even over the airwaves within the next few years.

Poohgazi

This ain't alternative band ass-licking week. Just because Ian McKaye gave birth (anal birth) to straight-edge and is some kind of sacred cow in the "scene" because of it doesn't qualify him for unconditional head.

That Fugazi gig at the Speedway a month or so back was one of those rare occasions where I actually wanted the cops to show up and randomly beat and arrest people. Cuz anything would have been better than a straight edge sermon that night.

Why I craved police violence isn't so hard to phathom. It wasn't just because Ian is a skinhead, swaggart son of a bitch who can't even preach on par with Bono - it was mainly cuz the people there didn't seem to mind this cocksucker's attitude- they even liked it. People applauded for this guy spitting out the same pabulum as me grand daddy (who's a local church official) does in his speeches at scout meets: no drink, no drugs, no girls, brush your teeth, etc.

So when Ian said the opening prayer everybody present dutifully bowed their heads in reverence and respect. And as Ian spake of the evils of the stage dive and the slam pit, verily did the masses turn their minds to pure thoughts of rebellion against the vices; a good lowfat diet, a healthy fitness program and the lynching of spics.

That's what happened.

What should've happened, of course, is a different thing altogether. The minute Elder McKaye opened his mouth we all should've stormed the stage and packed his preachy mouth with greasy french fries, crammed a needle in his arm and buttfucked him with a bottle of Robitussin. That'd learn him.

Too bad Fugazi ain't a local band. Then they'd be deservedly shit on by everyone. No one, either in SLC or outside, takes a SLC band seriously (though I hear the Soapbox Kids were autographing their plectrums for pre-pube girls at the Tooele Arts Fest not too long ago, which doesn't really contradict my thesis).

the
christ
brothers

SKATE

Okay kids, time to play again, skate literature 101 is back. Official U of U rules, it's ok to skate on campus, but all four wheels must remain on the ground, and prosecutors will be violated. I understand their main concern is property damage, specifically to benches, but pedestrians safety will not change wheather hurtling down the sidewalks at 80 mph with all four wheels on terra firma, or if I'm olleing onto a bench. Skate first-obey silly laws later.

This just in! Classic Rollerskating in Sandy is now having the wed. night skate-jams for only \$5.00, I can fight with little grommets and enjoy the fake refrigerated air and groovy music.

Now this is a good idea in the bleak winter months, but a pile-o-shit idea for the summer. For more info, go skate someplace real like downtown-or call Classic in Sandy.

Finally saved those pennies for a new deck or would like to start skating anew? Many skateshops from Ogden to Provo can now help you with those tough decisions on what to buy, and most important-what color. Here are a few:

Ogden: Vertical Fetish or Skate Street or something under new management-check it out!

Bountiful: Wheels Etc. way cool salespeople, sell bikes too.

Holiday: Holiday Sports & Salty Peaks- One owned by an old man, the other owned by non-skating snowboarders-you decide.

Provo-don't know much about it-it seems cool, Check out Board of Provo.

Until next time kiddies, Skate First-Then Leave....



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Tupelo Chain Sex and The Blasters

The story of the Tupelo Chain Sex-Blasters show on the U of U campus is one of base savagery and paganistic hedonism. I learned of the show just hours before it started, but it sounded like a damn fine opportunity to pick up a gallon or so of the Cribari Evil Seed and define a whole new code of barbarism. This I did, and consequently my impressions of the show are limited to a few vivid and (perhaps) irrelevant details.

First off, we all know that Tupelo was supposed to play Mayfest a month earlier. There was much gnashing of teeth when they didn't show, not to mention rending of tie-dye and casting down of new rage jewelry. Reportedly, one disappointed fan threw herself to the ground and sprained her mantra.

Better late than never, though, and Tupelo put on a fine show. I think. Actually, all I remember was a strange insect spraying some fetid goo in my face while I tried to study it under the magnification of the empty Cribari bottle. Things went downhill for me from there.

The miasma of that bug was obviously hallucinogenic, because no sooner had it

started to really irritate me than the visions began to appear. I saw ugly things. I gaped in horror at a circle of hanky-heads kicking around what I swear was a stuffed leather testicle. My perception expanded, and I saw people in black clothing slinking around wishing they had British accents. Worst of all, I had a revelation about rap music that had nothing to do with the music Tupelo was playing. It was just a flash of insight into the vacuous, dark heart of rap, and now I've forgotten it completely. Suffice it to say that the whole experience was horrifying. Clearly, the Beast is at work here.

Things had not improved much by the time the Blasters came on. The combination of the Evil Seed in my veins, the bug effluvium in my nostrils, and the unpleasant little Mystery Burger in the Union building in my stomach was unsettling to my delicate constitution. In fact, before the Blasters had finished their second song, I was in a state of true gastric distress. But the music was great. I think.

Clark Stacey

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• tue @ 11:00 pm the 11:00 news (new releases) • tue @ midnight the import hour
sat @ 10:00 pm the cold case (instant requests)

EVERY MORNING & NIGHT @ 9:20 THE CONCERT UPDATE

ALL THIS AND MORE ON KJQ - THE CUTTING EDGE

The Replacements

Because the Replacements will probably never come to Salt Lake, I thought fans might want to know what one of their concerts was like. I saw them in L.A. on May 6 in a gym at UC Irvine that only held eight hundred people. It was a miracle that we made it after our car broke down in the middle of the desert fifty miles from civilization, but Mr. repair-it-on-wheels came and got us on our way.

The band that opened the show was so shitty that they are not even worth mentioning, but they looked like Cinderella which was good for a laugh. The crowd wasn't anything special either. After driving seven hundred miles to see the Replacements, I expected to see eight hundred die-hard fans to be raving them on. However, like every other concert the majority of the crowd was not even familiar with most of the music. Once the Replacements got on, all was healed.

They started out with "Talent Show" and when it kicked in, it really kicked in. They were all of half drunk which was perfect. Tommy had his cool smoking jacket on and looked exactly like Sid. Paul was only singing 3/4 of the words to most songs and changing them as he went along which made the concert spontaneous and exciting. He really got after it that night. It was obvious the emotion pouring from his guitar and mouth was real. His crystal clear voice pierced through a perfect mix, and the insecurity and texture in his voice came through better than it does on any album.

They played twenty-five songs with two encores for about two hours. I didn't expect them to play that long, and I didn't expect them to play so many old songs as they did. They played "Color Me Impressed," "Within My Reach," and "Unsatisfied." "Within My Reach" and "Unsatisfied" really surprised me and had to be the highlight of the concert. Paul's screaming and crying on "Unsatisfied" alone made the trip worth it. Other stand outs were "We'll Inherit the Earth," "Achin' to be," "Left of the Dial," "Little Masscara," and "The Ledge." Hell, they were all stand outs. We definitely caught them on a great night when Paul really wanted to play. They did not show the reckless abandon and crazy drunkenness that they have been stereotyped to show, but I would definitely rather experience raw emotion than watch a bunch of guys falling down and throwing up in the monitors. The Replacements will never be like they used to, and I'm glad. Although I love their old stuff, it's about time they show the public what they can really do. The album is called "Don't Tell A Soul," but they really told me May 6th in L.A.. If you ever have a chance to see them, don't miss it.

TACO SAUCE

JoJo's Corner

"Did you ever get the feeling you've been cheated?"

Johnny Rotten 1978 San Francisco Cow Palace

I get the feeling I've been cheated when it costs \$20.00 to check out the Monsters of Punk show at my fave venue, Park West. The bottom line is, they don't give a good goddamn about your welfare once you've bought your ticket. I can hangout in the PM magazine booth and swill cocktails with whatever prop host they got this year instead of sitting on a muddy hill with several thousand drunken fourteen year olds and battling with the mounties. Then I'll know I'm truly bourgeoisie and I'll start wearing lime green jumpsuits and get a job at KJQ. Face it, Park West sucks, I'm just looking forward to seeing all the saps pay for Love and Rockets.

You folks who saw the Boxcar Kids at the B&G in May were winning. For those of you who missed it, the evening also featured an allstar jam fest with the bass player and guitar player for Tupelo joined by Blaster's drummer Bill Bateman and local sax master Phil Miller in a set of beer hall standards. Highlights included a bluesy version of "Red House" and a shaking rendition of Chuck Berry's "Kansas City."

Speaking of Tupelo, I apologize for scath-

ing them in last month's issue for not playing Mayfest. Apparently, their road manager gave them a wrong date for the show and the band was in Canada with a contract which said June 19 rather than May 19. They made up for the confusion by playing a free show at the UofU, opening for the Blasters. Both bands performed exceptionally to a somewhat subdued audience. I think Stomuk should have his own talk show, either that or do porn.

There were a lot of great shows in the past month including ALL, DRIVIN' and CRYIN', (on the same night), Peter Case, the usual festivities at the Speedway and the Word, plus the bonus of the Jennifer Yule Festival, oops I mean the Utah Arts Festival. Rumor has it tha tSubject to Change may be breaking up, hope not. The Stench is currently on tour to promote their new album, good luck guys. Interesting bit of trivia; when City By A Dead Lake is finally released in July only three of the six bands will still be together. Did anyone notice Speedway owner Paul Maritsas and bouncer Jerry pushing gyros at the arts fest? It's a tradition! Until next issue, my advice is don't drink your bathwater, don't play cards with John Heuttlinger, and fuck 'em if they see you sweat. See ya.

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Sun Regime Takes Salt Lake City By Storm

A relatively new band to the Salt Lake music scene has taken the foreground pleasing audiences with their unique. The band is Sun Regime.

Band members are Rod Nicholson-guitar, Sean "Nem" Sipple-drums, Ben Sharp-bass, Zak Craigle-saxophone and Seth Hooker-vocals. The band also has two lyricists, Eric Hunter and Hande Carre'. Together Sun Regime puts out some really good music that is sometimes Jazzy and funky with a definite Rock & Roll foundation. The music is unusually hard to define and that's the best music anyway, the unlabelable.

They first took the stage at The Word on May 20th opening for the Boxcar Kids. They received a great reception especially considering it was their first performance ever. I guess word of mouth means a lot. The entire band played well with Rod Nicholson highlighting the performance. He has been playing guitar for only a short time (in fact only three years) and he is indeed impressive. These guys tore it up and the audience reacted with the same tangible energy.

I have two slight criticisms. One is that Seth's vocals don't seem to fit the music. Not that the lyrics don't necessarily fit, his vocals don't seem to be as powerful as the music is yet. There also seems to be a bit of an awkward stiffness in the singers stage presence when the music is very dynamic, demanding movement. Keeping up with the top grade musicians, however is a very demanding position and I believe these problems will resolve themselves in time.

Sun Regime's second show was even better than their first. After a slight personnel change, Sjon Johnson being replaced by new bassist Ben Sharp, the band hit the stage. After an outstanding performance by Salt Lake's Subject To Change, the band delivered two and a half hours of music that never stopped to let you even catch your breath. Once again, the (large) crowd responded enthusiastically.

It has been said that the songs are a bit long and too much of a good thing isn't always taken receptively. To me, the length of the songs is more of an asset than a liability. In fact their music reminds me quite a bit of older YES songs that gain more and more power as they progress.

This band hit the town by storm and they keep getting better. Sjon Johnson is now managing the band and is doing a great job. Sun Regime is a very talented band with a well respected name. The bands popularity came about almost entirely by word of mouth and the word is only improving with age.

Don't miss Sun Regime this month they will be playing July 1st with Alice donut at The Speedway Cafe and again with House of Cards at The Word on the 15th.

Woodward & Bernstein



NEOLAMENT.....THE LAST OF THE BAUHAUSIANS

Neolament is a band that certainly stands out in the Salt Lake Underground music scene. If you have never seen them perform live or have never heard their demo "Curos", you most certainly should. They have a varied, unique sound, the thing that makes them unique is their diversity. Singer/songwriter/Guitarist Jasper says this is due to the fact that every member of the band participates in writing and the band has been writing music together for over three years. In these three years the band has progressed both in talent and in style.

Their influences are apparent in their songwriting, however not overbearing at all. Bassist and vocalist Troy Harris didn't hesitate in all to mention Bauhaus, The Church and Love & Rockets as some of their major influences. I would compare the bass foundation he plays to Simon Gallups of The Cure. Stack on top of that Chip Kellys steady strum on the acoustic and electric guitar, then blend Jaspers Psycho-effects guitar on top and you get a strange blend of moody psychodelic-gothic-punk rock. Cory Catten on drums and percussion is the key to keeping the bands music diverse and steady.

One year ago Vocalist Scott Whittaker quit the band to live in the desert. The band then sat in limbo for about six months. Jasper played for a short while with tribe of lost angels and then helped found Dinosaur Bones, which he just recently quit to spend more time with Neolament. In September of 88 they brought Neolament back to life adding Chip Kelly, formerly with Flowers For Charlotte, to create the foursome they are today. Troy and Jasper took over S. Whitts vocal position, Chip only sings the love songs. Most of Neolaments lyrics have mellowed out a bit, but a few of their songs still capture the adolescent doom that Scott whittaker added to the band in the first few years.

My personal favorite songs are "Book of Lamentations" (the first song they wrote as a band) and "Crumble and slide. They do have several lighter songs such as "Ship Sails". Most of their best material is available on "Curos" their second demo.

Neolament's strongest point is their live performance because of the mood they can set, dark clothes and candles will do that to you. They have however broken away from the death rock image they have had in the past. They are not as strong vocally as they have been in the past, I feel they lost something when Scott W. Left. However, what they lack vocally they over compensate musically. They have progressed very far as song writers and have a very promising future ahead. Don't miss them live at The Word July 14th with Daneighbors and Hermitage.

Les Nesman



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